

SING OUT!

VOL. 1 NO. 11

APRIL, 1955

77

1. Tell me why are we mar-ching?
 2. Tell me why are we mar-ching?

Here's why we're mar-ching. Ev-ry bo-dy's mar-ching
 Here's why we're mar-ching. Ev-ry bo-dy's mar-ching

one by one, one by one till the fight is won We'll
 two by two, two by two that's me and you. We'll

all march on the first of May.
 all march on the first of May.

Three by three for democracy
 Four by four till there is no war
 Five by five to stay alive
 Six by six no Truman tricks

Seven by seven to free the eleven
 Eight by eight don't hesitate
 Nine by nine to hold the line
 Ten by ten means sing it again.



"Here's Why We're Marching!"

May 1st, 1951, will mark the 35th commemoration of May Day by American workers. The celebration of this annual holiday has become an international event of significance for workers throughout the world.

Born of the struggle of the American working class for an eight hour day its impact has been felt around the world. It is the day for the laboring folk of all nations to join together for their common goals. It is a day of marching, of unity--of song.

In this issue of SING OUT two songs with special meaning for working people have been printed to supplement their general needs and desires for peace and civil rights. (See SONG OF MY HANDS and SIX HOUR DAY.) But the songs of working people are legion and the songs of May Day far too numerous to print in one magazine. Therefore below you will find a listing of songs that should be sung for this May Day. You can get them by writing to People's Artists, 106 E. 14th St., N.Y.C., N.Y. and enclosing 25¢ for each separate issue of SING OUT or the People's Songs Bulletin you request.

PEOPLE'S SONGS

- Vol. 1, #1 - Solidarity Forever (union)
Roll The Union On
- Vol. 1, #2 - Keep That Line A-Movin'
- Vol. 1, #3 - May Day Song
A Dollar Ain't A Dollar (prices)
- Vol. 1, #4 - United Nations Make
A Chain (peace)
- Vol. 1, #7 - Union Maid (union)
- Vol. 1, #8 - Hallelujah, I'm A-Travellin' (Negro rights)
- Vol. 2, #1 - Which Side Are You On (union)
Freiheit (German freedom song)
- Vol. 2, #3 - Hold The Fort (union)
Roll Out The Union
- Vol. 2, #6 - It's My Union

- Vol. 2, #8 - Oh Freedom (Negro rights)
- Vol. 3, #1 - Great Day (union)
Eight Hours
- Vol. 3, #3 - We Are Building A Strong Union (union)
Passing Through (peace)
- Vol. 3, #8 - We Will Overcome (Negro rights, peace)
- Vol. 3, #11 - No More Auction Block For Me (Negro rights)

SING OUT

- Vol. 1, #1 - The Hammer Song
Banks Of Marble (worker's song)
- Vol. 1, #3 - Put My Name Down (peace)
- Vol. 1, #7 - In Defense Of Peace (peace)
- Vol. 1, #9 - Give Me Your Hand (Negro rights)

- Ernie Lieberman -

Sing Out

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78 LOOK AWAY TO GEORGIA

Words and Music
by Waldemar Hille
Adapted from a
Negro Spiritual

The story of Rosa Lee Ingram is a continuing story of the fight waged by the Negro people for full freedom and dignity in a white ruled society. Mrs. Ingram and her two sons still sit in a Georgia prison for defending their life and honor. This song will keep their fight--and ours--fresh in our minds. Sing it rhythmically with the strength of Negro and white forging an unbreakable unity for freedom.

Strong and Rhythmic

O, look a - way G to Geor- gia, O, look a - way D7 to G Geor-gia, O, look a - way to O, look a-way to Geor- gia, D7gon-na set the Ingrams G free.

Geor- gia. We're Geor- gia We're gon-na set the Ingrams free.

VERSE: Em We're gon-na rouse all the people one of these mornings, Gon-na Am Em rouse all the peo- ple one of these mornings, rouse all the peo- ple Gon-na D7 G one of these mornings, Gon-na set the In-grams free.

2nd verse:

We're gonna stop all this evil...one of these mornings...

3rd verse:

We're gonna tell all the people...one of these mornings...

4th verse:

We're gonna rise up together...one of these mornings...

79 SONG OF MY HANDS

Words and Music by Bernie Asbel
Copyright 1946, Bernie Asbel

In response to many requests, we re-print here one of the most-loved worker's songs ever published by People's Songs. "Song of My Hands", as recorded by Ernie Lieberman, is available on the Hootenanny Record label.

C G7 C SEC. 1

This is a song a-bout work-ing hands: A

C F C

Lov-er sings of his own true love, A sail- or sings of the

G7 C F

sea. And what can I be sing-ing of but

C G7 C

of my on- ly pro-per- ty, I'll sing a

G7 C SEC. 1 C7 (variant) F

song of my hands. Hear the call of the mid-night train

C G7 C C7

Ech-o- ing down in the mine. The hiss of the steel and the

F C G7

grind of the crane and the rumble, of the as- sem-bly line.

G7 C Am

That is the song of my hands. I'll tell you why of my

Dm Am E7
 hands I sing, the kids at home eat what my hands can
 Am SEC. 2 Am Dm
 bring. When tow'rs of steel rose from Bar - ren plains did you
 Am E7 Am
 see my hands work-ing there, A- round us the tract'rs the
 Dm C Dm
 trucks and the trains, we laid stone upon stone upon stone in the air, and on
 Sec. 3 (CHORUS)
 Am E7 Am C D
 top of the job were my hands. My two hands are mighty hands they're
 G C E7 Am
 hard, they're strong, they're Free... In all the world there's
 Dm Am E7 1. Am 2. Am
 no man can buy them in sla - ver - y. My ?/-y. E7
 Am Dm C E7
 hands are for sale, What will you give What will you pay that my fam'ly may live?

Sung to Section 2.

What is the value of my two hands?
 Appraise them as you've done before,
 They built your factories,
 Tilled your lands,
 They made your riches, and they'll
 make more,
 What will you pay for my hands?

Sung to Section 1.

My two hands, they're my take home
 pay,
 They're how much milk at my door,
 And how many pounds

May my children weigh?
 How will you figure the price before
 You tell me the price of my hands?

Sung to Section 2.

Calculate carefully,
 Ponder it well,
 And remember this when you do
 That my two hands
 Are mine to sell;
 They made your machines
 They can stop them, too,
 That is the power of my hands.
 Sing Section 3 to second ending.

"SING A LABOR SONG"

BY IRWIN SILBER

When two Tin Pan Alley hack song-writers get together to turn out a labor song book devoid of the class struggle, the end product can only make interesting reading for those bureaucratic labor leaders whose cushy jobs will not be threatened by militant workers.

Gerald Marks and Milton Pascal joined talents (?) recently for such a collection. They call it "Sing A Labor Song". The title wisely urges that the songs be sung, because no one will sing these songs without a great deal of urging.

"Sing A Labor Song" seems designed to be an answer to the work of the Almanac Singers, People's Songs, and People's Artists. But what "brothers" Marks and Pascal have not considered is how they are going to get workers who have grown up to the tune of "Solidarity Forever", "Which Side Are You On", and "Union Maid" interested in the innocuous lyrics and uninspired melodies of their collection.

One of the songs in this folio is entitled "Let's All Shed A Tear For The Bosses", supposedly a satirical number. But writers who are more interested in rhyme than reason will never match the biting satire of "Put It On The Ground" when it comes to telling the boss where to get off. The refrain to this 'masterpiece' says:

"So, let's all shed a tear for the
bosses,
It's really tough what they are
going through.
In this modern day and age,
They must pay a living wage,
So let's all shed a tear --
Boo Hoo!" (sic)

"Fifty Years Ago", another sterling melody, tries to say that things were really tough fifty years ago but, "If we stick together now, those days won't come again." Tell that to the workers

whose wages are frozen while prices sky-rocket. Or you might try singing that to the railroad workers next time Truman threatens to draft strikers. If you do try singing it to them, you'd better come equipped with chest protector and nose-guard.

"Labor Day" is still another contribution to America's workers -- this one obviously designed to combat the "subversive" influence of the historic May Day struggles throughout the years. This ditty might better be titled "Boss' Day". Here's one verse:

"Who hears the morning call and
starts out on the run?
Who doesn't rest at all until the
job is done?
Who doesn't shirk any honest
work?

L - A - B - O - R." (No kidding!)

We can expect the sequel to this to go something like:

"L is for the Luxury we live in,
A is for the Arbitration Clause.
B is for the Boss who'll go to
Heaven,
O is for the One and Only cause.
R is for the Rest of this song,
ad nauseum."

"It Can Only Happen In the USA", the last song we have to concern ourselves with, could be taken by a cynic as a reflection on this whole collection. It is only logical, of course, that this "great citadel of western culture" should produce such trash. Fortunately, American workers, unlike some of their labor leaders, live in a real world in which songs are instruments of struggle. The composers of "Roll the Union On", "Talking Union", and "Hold the Fort" need not fear the competition.

What is even more significant than the songs in the collection are the songs which are omitted. Nowhere can we find anything faintly resembling

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80 SIX HOUR DAY

Words and Music
by Jack Davis

This song reminds us that the first May Day Parade in 1886 had, as its main theme, the eight-hour day. This catchy ditty has been adapted as the official song for the Six-Hour Leagues.

Briskly C G7 C G7 C

Oh ear-ly ev'ry morn-ing I rush to catch the train To
C D7 G D G

take me to my place of work and take me back a-gain When
C G7 C G7 C G7 C

I get home I'm so fa-tigued I can hardly walk a-round I

Am C Am D7 G9

think that some-thing should be done to cut my hou-rs down.

CHORUS

C F G7 C G7 C E

Six hour day with an eight hour pay What a fine world that would

F A D7 G7

be, That Six hour day with an

C F D7 G7 C

eight hour pay Can be, must be re-al-ity.

Now listen all you workers,
Here's a fact to underscore,
Profits are much higher
Than they ever were before.
The bosses ride in limousines
And lead an easy life;
While I can hardly find the time
To kiss my loving wife.

CHORUS

There are many, many reasons
Why we need a shorter day,
Like putting more folks into jobs
At full eight hour pay.
More time to read the many books
We couldn't read before,
So let's all get together,
For now we know the score.

CHORUS

81

THE SHEFFIELD RELAY

A song of the peace relay run from Bulgaria and Finland through Europe, across the English Channel (the runners ran around the boat), and on to Sheffield. Stan, the runner in the song, was arrested and beaten in London but, with bandaged head, continued running when released from prison. (And as far as Betty Sanders knows--he is still running.) Sing it with the spirit and fire of a great race for peace.

Lively

The day we ran the peace re-lay 'Twas
on the twelfth No-vem-ber In nine - teen hun-dred fif-ty That's a
day that we'll re-mem-ber We start-ed out from Hamp-stead
cit-ed as on V day And thru the streets of Lon-don town up-
on the Shef-field re-lay Oh lads you should've seen us gann-in
pass-in the folks up - on the road just as they were stand-ing
All the lads and lass-es there ex-cit-ed as on V day
Thru the streets of Lon-don town up- on the Shef-field re-lay

And when we got to Islington
T'was there the fun began,
There were five and twenty on the lorry,
How we laughed and sang.

T'was there the coppers came at us,
The baton was in danger.
We found the iron curtain spreading
Right across the Angel.

CHORUS



POLAND 1951

A REPORT BY BETTY SANDERS

As you probably know from a couple of letters I wrote to you during my trip, I landed in England in November as People's Artists' delegate to the Second World Congress of the Defenders of Peace. When the British Government reneged on its permission for us to convene in Sheffield, I had little chance to discover what was happening in the people's music field in England at that time. However, those of us who were permitted to land and to meet with the British defenders of peace knew immediately that one of the most satisfying ways of greeting and speak-

ing with people from scores of nations was to sing. On the bus to Sheffield we sang and learned each others' songs and chants of peace and brotherhood. When there were no instruments, we utilized the rhythm of the rumble of the wheels, and varied it with drumming on the seats and hand-clapping.

Before very long we found ourselves flying to Prague, on our way to accept the invitation of the Polish people to hold our congress in Warsaw. On our brief stop-off in Prague, before we boarded the train to Warsaw, the young people who greeted us showed that songs were part of their day-to-day living. From the spontaneity and warmth of their personalities, the beauty and spirit of their songs, I was determined to try to return to Prague and discover how these songs were made, who sang them, and how they learned to sing so well!

The train trip from Prague to Warsaw should have taken about sixteen hours, but lasted over twenty-four. We stopped in every village and town to meet the people who lived

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THE SHEFFIELD RELAY--ADDITIONAL VERSES

The runner got the baton through,
And away we went again.
And them as had no bicycles
Went back ower hame, (sic).
And some went on to Dalston,
And some were put inside,
And some to Gardner's Corner,
Spreading protest far and wide.

CHORUS

And Stan ran on to Luton
With the baton in his hand.
From Finland's icy mountain
To Fleet Street and the Strand
In spite of Mr. Attlee,
And all that cops can do,
The people can't be silenced,
The voice of peace rings through.

CHORUS

POLAND 1951 BY BETTY SANDERS

(Continued from page 9)

there. They greeted us with bands, dances, and songs, and the hundreds of us on the train sang back, each in our own tongue -- songs from home and internationally-known songs.

The Congress itself brought us a good deal of music from the Polish people. The magnificent opening ceremony started with a full symphonic orchestra, conducted by Shostakovich, playing Chopin's "Polonaise". And almost every day brought us folk songs, dances, and new songs -- performed by the Polish youth and children in their national costumes.

With the close of the Congress came my invitation from a newly-formed Committee for International Cultural Relations to remain in Poland for a while to sing some of our progressive American songs to the trade union cultural houses, the schools, vacation and health resorts. Naturally, I accepted with all my heart and used this opportunity to study the existing cultural movement in Poland.

My first visit was to the Ministry of Culture whose interest in our folk, concert, and symphonic music was unbounded. Later, I found this attitude reflected among the workers with whom I spoke and worked.

I had expected that this would be just a talking session, so I showed up without my guitar. But they were anxious to hear our songs immediately, so one of the pianists took up the SING OUTS and I tried to sing. We hit an immediate impasse because this pianist's idea of American music had been gleaned mainly from old-time popular American dance records. He played "Wasn't That A Time" with a barrel-house arrangement, "Put My Name Down" like Cole Porter, etc. When he played Polish folk songs, however, it was with such consummate grace and love that I wanted to learn them all on the spot.

We fetched my guitar and sang for as many hours as our voices could hold out. They were exceptionally

concerned with the music of the American Negro, the new and old progressive songs, jazz, and our controversies about it. I wrote several articles on the history and workings of People's Artists and gave them copies of songs and bulletins. The most important thing that came out of this conference was an arrangement for future exchange of material -- theoretical as well as musical. I have promised to involve a number of musicians and critics in sending articles and I expect that we will be printing some of those that the Polish writers and composers send in exchange.

The concerts, or song-fests, were held in the workers' clubs. The one I visited was a beautiful modern, two-story building consisting of auditorium, club and game rooms, and a room for photographic, technical or art exhibits.

Here the workers called for "Joshua" and "Joe Hill". These songs they have come to know and love as they have come to know and love our Ambassador of Peace, Paul Robeson.

Together we sang choruses of songs like "Which Side Are You On" and "Hold The Line". Much of the singing was beautiful. All was spirited. (It was sometimes amusing to hear the traditional Slavic harmonies with our American tunes.) I wish we had those singers on our picket-lines because they know what the songs mean.

Then the chorus, which meets and rehearses weekly, sang some of their own songs to me. Here was something that was more than just free and beautiful harmony, which the Slavic people have had in their culture for many generations. For the musical ability has been enhanced by a spirit evolving from the fact that they are now singing songs of victory and building to audiences who understand that this land, music, and victory is theirs.

Many of the same people, along with other trade union workers, have built a

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82 LITTLE WHITE BIRD

Words and Music
by Jack Davis

That peace dove creeps into the most unlikely places. A wistful song with a powerful message. As Betty Sanders sings it, the ending is strengthened by an abbreviated razz with tongue protruding--in a nice way--before the last "Mr. Truman".

Flowing F C

A little white bird flew round and round

Gm F Bb F

ov - er the trees and to the ground. Then

Bb C Am Bb Gm C7

off he took and flew until he light - ed on the

F Bb C C7 F Bb F

win - dow sill of Harry Truman

"Oh, please, Mr. Truman let me in,
I've traveled far, I'm tired and thin.
I flew across the ocean blue
From Stockholm just to be with you--
Oh, Mr. Truman."

"Go away little bird, don't bother me.
My plans are set, oh can't you see,
MacArthur would be mad I fear
If I should let you come in here,"
Said Mr. Truman.

"I won't go away," the bird then cried.
"The people want me there inside.
And they will work and never cease,
Till I'm inside for lasting Peace--
Mr. Truman."



FORMING A CHORUS

This is the seventh in a series of articles by Ralph Ditchik, conductor and composer. He is now teaching a class and workshop in choral conducting at the Metropolitan Music School, 18 West 74th St., in New York. The School especially encourages trade union, community, and youth organizations to send people to this class in order to develop their own musical leadership.

HOW TO ORGANIZE TO SING

Let us begin the discussion of this problem from the moment that a few people have come together to form a chorus. And let us assume that this choral nucleus arises from some organization whose membership has decided they want a chorus. Our problem is: how do three or four people, with a desire to sing and a willingness to work to build a chorus, accomplish their goal.

From this moment two main directions should be taken simultaneously:

1. to sing
2. to organize

A. Singing

1. Choosing music

What you sing in the early stages:

- a. Should be easy enough to bring quick results. The simplest choral material, e.g. rounds, simple folk songs in unison, or 2 parts, can be beautiful and wonderful to do.
- b. Should be fun. If singing is not a joy it is nothing.
- c. Should have a relation to the lives of the membership and their organization; e.g. a Jewish organization beginning a chorus would certainly want to include in its early repertoire Jewish and Hebrew songs; a labor organization labor songs, etc.

2. Performance

- a. Even at the outset, immediate and concrete performing goals are necessary. Who wants to look forward to singing in each other's ears week after week, waiting for some theoretical point when the group is supposed to be "ready to perform". Every group is eager to share its music with others, no matter how small the accomplishment. This does not mean that we sacrifice high standards and goals. No! It means only that we will not let "perfectionism" rob us of one of the most important functions of music. This isn't to say that at the end of the first rehearsal your chorus should be booked at a Hootenanny! But it does mean that at the end of the third or fourth rehearsal you should make an informal appearance at a meeting of your organization, or at a social, picnic, etc. Or perhaps it is possible to arrange a small choral part in the play that the drama group is rehearsing, or provide part of the music for the dance group. But in some way initiate your small singing group into the joys of singing for others!
- b. Since one of the main aims of these early performances is recruiting new members for the chorus, it is right there and then--during and after the performance--that the chorus should grow in size. To accomplish the aims most efficiently it is necessary to be prepared not only to sing but to recruit as well. Draw up a plan of attack during rehearsals or meetings. Plan how you are going to

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The town of Tuomni was once a peaceful little village in Korea. Children laughed, old folks told stories, and boys and girls went walking by the river. Today, Tuomni is no more. A United States Army Patrol was ambushed near Tuomni a few months ago. The American High Command decided that the inhabitants of Tuomni were responsible -- and ordered the town completely destroyed. The order was carried out to the letter.

The drama of the song is such that a simple, restrained treatment with a flowing instrumental is most effective.

Quiet and Flowing

The musical score is written on three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It starts with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a half note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a half note F#4. Above the staff, the chord 'Em' is written. Below the staff, the lyrics 'A bowl of rice, a cup of tea, Tu-' are written. The second staff continues with a whole note C5, a half note B4, a quarter note A4, a quarter note G4, a half note F#4, a quarter note E4, a quarter note D4, a half note C4, and a whole rest. Above the staff, the chord 'C' is written. Below the staff, the lyrics 'A boy a girl like you and me, Tu-' are written. The third staff begins with a whole note C4, a half note B3, a quarter note A3, a quarter note G3, a half note F#3, a quarter note E3, a quarter note D3, a half note C3, and a whole rest. Above the staff, the chord 'G' is written. Below the staff, the lyrics 'o - m - ni, Tu- om - ni. A 1. Flow - ers bloom' are written. The fourth staff continues with a whole note C3, a half note B2, a quarter note A2, a quarter note G2, a half note F#2, a quarter note E2, a quarter note D2, a half note C2, and a whole rest. Above the staff, the chord 'B7' is written. Below the staff, the lyrics 'o - m - ni, Tu- om - ni. Em where' are written. The fifth staff begins with a whole note C2, a half note B1, a quarter note A1, a quarter note G1, a half note F#1, a quarter note E1, a quarter note D1, a half note C1, and a whole rest. Above the staff, the chord 'Em' is written. Below the staff, the lyrics 'child - ren played and voic - es stilled are voi - ces heard.' are written.

2. Sobbing brooks rush to the sea
To sing the song of Tuomni.
3. Grasses tall reach to the sky
To tell the winds they did not die.



A song and dance of the Jewish Passover Holidays. "Had he done nothing more than take us out of Egypt, for that alone we should have been grateful. Had he given us the Sabbath and nothing more -- DAYENU. Had he brought us into the land of Israel -- DAYENU."

Fairly Fast

I - lu ho - tsi, ho - tsi - a - nu, ho - tsi - a - nu mi - Mits - ra - yim,
 I - lu na - tan, na - tan la - nu, na - tan la - nu et ha Sha - bat,
 Ho - tsi - a - nu mi - mits - ra - yim, Da - ye - nu: Da - da - ye - nu -----
 Na - tan la - nu et ha Sha - bat.
 da - da - ye - nu --- da - da - ye - nu, da - ye - nu, da - ye - nu ----- ye - nu, da - ye - nu:

Ilu hichni hichnisanu
 Hichnisanu L'Eretz Yisral
 Hichnisanu L'Eretz Yisral.
 DAYENU, etc.

Formation: -- Single circle, facing center, hands joined.

Steps Used: -- Two-step -- step right, close left to right, step right, step left, close right to left, step left. Repeat from beginning.

STEP 1 Measures 1 -- 4

Moving to the right, step sideways with the right foot, close left to right, step right, stamp left.

Moving to the left, step sideways with the left foot, close right to left, step left, stamp right.

Take two steps towards the center starting with the right foot, step backwards right, stamp left, right. Repeat Step 1.

STEP 2 Measures 5 -- 8

Starting with the left foot, two-step counter-clockwise seven times, drop hands, step right -- making a half-turn, end with backs towards center. Join hands. Two-step clockwise seven times more, drop hands, turn right towards center of circle. Join hands ready to start dance from the beginning.

Correspondence

LOS ANGELES

Dear Editor:

Things pretty much the same here except for an interlude of the Weavers which was refreshing for the whole town. I sure wish we could have a group like that for steady company.

SING OUT has been pretty good, so I am renewing my sub and sending two more along with it.

I have one criticism to offer hoping it is already under consideration, that is the songs are a little too high flung for hillbillies such as me, and I would like to see some of the Oklahoma type songs come out if there are any in production today.

Well that's about all. Hoping you are well and that we can build a bigger People's Artists this year.

Your friend,
Ed Mann

CALIFORNIA

Dear Editor:

I've looked in vain for any mention of Barbara Cahn, well known folksinger from Detroit, in your publication. Doesn't she correspond or contribute anything to this fine fold magazine? We all enjoyed her interpretation of folk music so much. Any news? Keep up the good work!

Sincerely,
Dee Murray

HOUSTON

Dear Editor:

When the Weavers were here Pete Seeger showed me a copy of your magazine SING OUT. I think it's wonderful, and I'd like to enter my subscription immediately. As a matter of fact, I liked the issues I saw so much that if it is at all possible I wish you'd start me from the first of the series, or as near to that as possible. Enclosed you'll find two bucks for the year. Keep up the good work.

Thanking you much, I remain
Sincerely,
Ed Badaux

NEW YORK

Dear Editor:

In response to the invitation to comment on Ditchik's articles (Vol. I, #10), Hutchinson's reply sums it up. Since these interminable articles began, have been wondering why they should show up. "SING OUT", with its limited space. Logically, the next step after Ditchik is to publish detailed instructions for playing the organ, in this 16 page monthly.

Between the chorus that establishes "the specific musical content of the piece under study" and the chorus that begins with "the problems of farefare, baby-sitters...peace, jobs, security"-I'll take Hutch's...Having begun on this basis, the "aliveness" of the music will be no problem!

Sincerely,
Aurora G. Adler



"SING A LABOR SONG"

(Continued from page 6)

"Song of My Hands" or "Joe Hill" or "My Old Man" or any of a host of songs which tell in sharp, serious terms of the real life-and-death nature of the struggles of the American workers.

In an introduction to "Sing A Labor Song", A. J. Hayes, President of the International Association of Machinists, writes: "Labor songs come out of deep feelings. The songs that have endured were not put together by apt artisans, but by plain people with profound emotions, giving musical voice to principles and ideals, memories and hopes which are immortal because they are basic with human beings everywhere."

The introduction is fine. The only thing wrong with it is that it was written for the wrong book.

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dramatic, musical unit which puts on skits and plays written sometimes by amateurs within their own ranks. Here they have workshops and performances for their own trade union house, for other unions, and in various community centers.

Until four or five years ago hardly any of the participants had ever had the opportunity to even see any theater, let alone participate in creating it. Now, under the best professional directing, the workers and peasants can produce material inherent in their lives. In this short time, much of the directing has already passed from the hands of the full-time cultural people to the so-called "amateur" workers.

When a worker or peasant with particular talents or desire to study professional theater, music, or the graphic arts is discovered, he or she is given every opportunity to study and develop.

In subsequent issues of SING OUT I shall write some short notes on several of the individuals I met, about the Composers' Conference in Prague, on the use of choruses for public meetings and about the Polish school for folk music and dance. There will also be some remarks on the Workers' Music Association of England and people's music in Paris.

But before closing, I should like to tell you that I have brought greetings from the people's cultural organizations of the four countries I visited. They have the greatest respect for People's Artists and tell us that our cultural forces in America will give added strength to the over-all struggle for freedom and peace.

SINGING PEOPLE

by Irwin Silber

Two new discs have been added to the excellent collection of folk dance records put out by the Kismet Record Co. (227 E. 14th St., N.Y.C.). "Near- ing Circle Waltz" and "The Danish Dance" comprise one platter, and "The Montgomery" and "Esmerelda" the other. Folk dance enthusiasts can get a lot out of Kismet's catalog.

ADD TO FOLK MUSIC GOING COMMERCIAL DEPT. Across the Wide Missouri (originally Shenandoah), On Top of Old Smokey, Beautiful Brown Eyes. We're just waiting for the Andrew Sisters to do "John Henry" before calling it quits.

Sylvia Kahn, former Exec. Sec'y of People's Artists, gave birth to a baby boy, name of Joshua, a few weeks ago. Story is that Sylvia has discarded the use of lullabies when it comes to sleepy-time for young Joshua. Instead she uses -- you guessed it -- "Joshua Fought the Battle of Jericho". Oh, yes. The father? The present Exec. Sec'y of People's Artists.

Hootenanny Records' new release of Bernie Asbel's "Song of My Hands" (in this issue) and Earl Robinson's "Spring Song" -- sung by Hope Foye and Ernie Lieberman -- has been going fast and is now in its second pressing. Single records are 89¢ each while for bulk orders of 20 or more a \$1.00 (to cover postage and handling) or write for additional information to People's Artists, 106 E. 14th St., N.Y.C., N.Y.

Forming A Chorus (Continued from page 12)

use familiar songs to draw others into the singing. Plan how you are going to bring part of your audience into your group during the performance. Compose a little humorous 'recruiting song', or write new words to a familiar tune. Plan how after the performance the audience will be canvassed, sold, and signed up in your chorus. Set a recruiting goal -- a minimum of one new member of the chorus for each performance.

(The concluding article in this series will appear in the May issue of SING OUT.)

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